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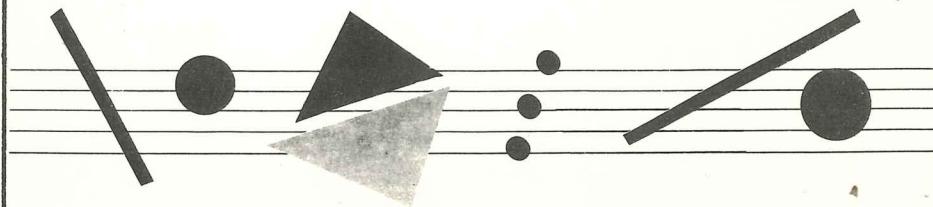
present

COMPOSERS: **HARRY FREEDMAN
BRUCE MATHER
JOHN OLIVER
R. MURRAY SCHAFER**

GUEST SOLOISTS: **NEXUS
JOHN KEANE
RIKI TUROFSKY**

September 14, 1982

8:30 P.M.



Walter Hall, Edward Johnson Building, University of Toronto

P R O G R A M

FALL (1982)

JOHN OLIVER

Fall

Interlude for vocoder solo

Fall Again

JOHN KEANE, tenor soloist
DON WILSON, classical guitar
RICK SUMMERS, electric guitar
DOUGLAS FINCH, piano
MARC WIDNER, electric piano
ROBIN ENGELMAN, percussion
JOHN WYRE, percussion
ROBERT OCCHIPINTO, electric bass
KATHLEEN SOLOSE, vocoder
JAMES MONTGOMERY, vocoder
ROBERT AITKEN, conductor

OPUS POCUS (1979)

HARRY FREEDMAN

ROBERT AITKEN, flute
PAUL MEYER, violin
RIVKA GOLANI-ERDESZ, viola
PETER SCHENKMAN, cello

I N T E R M I S S I O N

CLOS DE VOUGEOT (1977)

BRUCE MATHER

ROBERT BECKER, percussion
ROBIN ENGELMAN, percussion
RUSSELL HARTENBERGER, percussion
JOHN WYRE, percussion

HYMN TO NIGHT (1978)

R. MURRAY SCHAFER

RIKI TUROFSKY, soprano soloist
ANTHONY ANTONACCI, flute
JAMES CAMPBELL, clarinet
PAUL MEYER, violin
PETER SCHENKMAN, cello
ROBERT OCCHIPINTO, double bass
LARRY WEEKS, trumpet
WILLIAM CROSS, trombone
ROBIN ENGELMAN, percussion
JOHN WYRE, percussion
ERICA GOODMAN, harp
MARC WIDNER, piano
ROBERT AITKEN, conductor

Technical Co-ordinator: NORMA BEECROFT
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To make this program possible New Music Concerts
and the Music Critics Association would like to
acknowledge Octopus Audio for the use of
additional sound equipment.

P R O G R A M N O T E S

FALL (1982)

JOHN OLIVER

The instruments used in Fall form an unusual ensemble. Each instrument comes from a particular period or style of contemporary music, and carries with it certain sonic connotations. The music which characterizes the instruments emerges at various points in the work, but in addition to these individual identities, all the instruments share a common duality: that of soloist and accompanist. The relationship between electric instruments which plug directly into the amplification system (electric piano, guitar) and acoustic ancestors (classical guitar, piano) amplified with microphones, is also explored. The score specifies that acoustic bass with amplification or electric fretless bass may be used. (The comparison here lies outside the performance, or between two separate performances.) The percussion instruments are generally associated with jazz or oriental music, while the vocoder is associated with commercial music.

The text as derived from the poem by George Bowering is as follows:

First Night of Fall
Grosvenor Ave

Fall, Again

In the blue lamplight
the leaf falls

The leaves
dropping on the sidewalk.

on its shadow

I thought
they were footsteps

behind me.

Program notes by John Oliver

JOHN OLIVER

John Oliver studied guitar with George Sakellariou and composition with John Adams at the San Francisco Conservatory. He completed his Bachelor of Music Degree at the University of British Columbia under Stephen Chatman, and is currently a Master's student at McGill University. Oliver worked with William Kraft and Robert Aitken at the Banff Composers' Workshop this past summer. Fall won the prize for voice with accompaniment in the PRO Canada Young Composers' Competition.

HARRY FREEDMAN

Harry Freedman has distinguished himself as both a performer and composer and has contributed greatly to Canadian culture.

He is one of the founding members of the Canadian League of Composers, and he helped to organize "Ten Centuries Concerts."

Mr. Freedman was host and commentator for a children's television show as well as for the C.B.C.'s "Thursday Music" radio program.

Harry Freedman began his musical studies at the Royal Conservatory under the guidance of Perry Bauman (oboe) and John Weinzweig (composition). In his second year at the Conservatory, he joined the Toronto Symphony as the English horn player, a position he held for 24 years until his resignation in 1970. Mr. Freedman was awarded a Tangelwood Scholarship to continue his compositional studies with Olivier Messiaen and Aaron Copland.

There have been numerous performances of Harry Freedman's works by major orchestras and groups in Canada and abroad, and he has written much background music for radio, T.V. and films.

The recipient of numerous commissions and awards, Harry Freedman is currently working on a chamber music score *And Now It Is Today* based on the text *Everybody's Autobiography* by Gertrude Stein, to be premiered on New Music Concerts, October, 8, 1982

OPUS POCUS

HARRY FREEDMAN

Opus Pocus was commissioned by the Galliard Ensemble with the assistance of the Ontario Arts Council. A two movement composition which incorporates the use of certain jazzy elements, it is a bit whimsical. Opus Pocus is just music. Hence these short program notes.

Program notes by Harry Freedman

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Clos de Vougeot (1977)

BRUCE MATHER

"Conceived mainly for four percussionists playing two marimbas and sixteen cowbells, Clos de Vougeot also calls for tubular chimes, 6 gongs of precise pitch and 6 gongs of imprecise pitch. Musically it juxtaposes three types of material; definite pulsations in ten tempos (the moderate ones at the beginning and, the extreme ones at the end), 'tremolando' sections, and 'cadenza' sections of very fluid rhythm. Although marimbas and cowbells have very different tone color, wood and metal, they have in common the same amount of resonance and their suitability to 'tremolando' (repeated note) effects.

Clos de Vougeot is one of the greatest and best known red wines of Burgundy. I leave any analogies between my work and that wine to the imagination of the listener.

Clos de Vougeot was commissioned by the NEXUS ensemble and completed in July, 1977."

Notes by the composer - BRUCE MATHER

BRUCE MATHER

Born in Toronto in 1939, Bruce Mather studied composition with Godfrey Ridout, Oscar Morawetz and John Weinzweig, and piano with Earl Moss and Alberto Guerrero at the Royal Conservatory of Music. After obtaining a Bachelor of Music degree from the University of Toronto he went to Paris for three years where he studied composition with Darius Milhaud and Olivier Messiaen and counterpoint with Simone Plé-Caussade. Subsequently, he obtained a Master of Arts degree from Stanford University and his doctorate from the University of Toronto in 1967.

Since 1966 he has taught at McGill University in Montreal and has been an active performer of contemporary music, often in two piano repertoire with his wife Pierrette LePage. In 1978-79 he was appointed Visiting Professor of Analysis at the Paris Conservatoire.

Bruce Mather has written works on commission for l'Orchestre de Chambre de Rouen, Collectif 2e2m, Radio France, the National Arts Centre Orchestra, the Montreal Symphony, CBC Toronto and CBC Vancouver Chamber Orchestras, Nexus and the Société de Musique Contemporaine de Quebec. In 1979, he was awarded the Governor General's Award for new chamber music with his work Musique Pour Champigny.

HYMN TO NIGHT (1978)

R. MURRAY SCHAFER

Hymn to Night was commissioned by Paul Robinson and the CJRT Orchestra, on a grant from the Canada Council, for soprano Riki Turofsky who sang the premiere performance in Toronto on January 3, 1978.

Although the title is used in its English translation, the text is set in the original German. Schafer has adapted the poem "Hymne an die Nacht" by the 18th-century German poet Novalis. The composer uses the full ensemble occasionally and has written the vocal tessitura unusually high. The poem, in which the concept of night serves as a metaphor for both fulfillment in love and death is set in a melismatic fashion.

The work makes use of an Aeolian Harp on tape, an instrument often mentioned by the romantic poets. It is simply a sound chamber with strings stretched across it and played by the wind as it blows.

Hymne an die Nacht

(Text adapted from Novalis)

Das allerfreulichste Licht –
Strahlen – Wogen – Farben.
Atmet es die Riesenwelt –
Atmet es der rastlosen Gestirne
die in seinem blauen Meere
schwimmen –
Atmet es der funkelnde Stein –
Atmet es die sinnige Pflanze,
und das Tier –
Und vor allen
Die herrlichen Fremdlinge
Mit den sinnvollen Augen,
Dem schwebenden Gange
Und dem tönenden Munde –
Wie ein König!

Abwärts wend ich mich
Zu der heiligen, unaussprechlichen
geheimnisvollen Nacht –
Fernab liegt die Welt,
in eine tiefe Gruft versenkt –
Wie wüst und einsam
ihre Stelle!

Tiefe Wehmut
weht in den Saiten der Brust
Fernen der Erinnerung,
Wünsche der Jugend,
Der Kindheit Träume,
Kommen in grauen Kleidern
wie Abendnebel nach der Sonne
Untergang.

Zugemessen ward
dem Lichte Seine Zeit –
Aber zeitlos und raumlos
ist der Nacht Herrschaft!
Fühlt es
in der goldenen Flut der Trauben,
in des Mandelbaums Wunderöl,
und dem braunen Saft des Mohns.

Preis der Weltkönigin,
der hohen Verkündigerin
heiliger Welten –
Sie sendet mir dich –
zarte Geliebte –
Nun wach ich –
denn ich bin Dein und Mein –
Du hast die Nacht mir
zum Leben verkündet –
mich zum Menschen gemacht –
zehre mit Geisterflut
meinem Leib –
dass ich luftig mit dir
inniger mich mische
und dann ewig die Brautnacht währt.

Nun weiss ich
wenn der letzte Morgen sein wird –
wenn das Licht nicht mehr
die Nacht und die Liebe scheucht,
wenn der Schlummer
ewig ein Traum sein wird.

Gelobt sei die ewige Nacht!
Gelobt der ewige Schlummer!

Ewig ist die Dauer der Schlaf –
Heiliger Schlaf –

Hymn to Night

Heartwarming light –
beams – waves – colours.
The whole world breathes it –
The restless stars, floating
in their azure flood,
breathe it –
The glittering stone breathes it –
The sensuous plants breathe it,
and the animals –
but above all,
the glorious stranger
with the thoughtful eyes
the hesitant walk
and the singing voice,
breathes it like a king!

I turn aside, to the holy,
ineffable, mysterious
Night –
Far below lies the world,
sunken in a deep pit –
Waste and solitary
is its state!

Deep sadness
stirs the strings of the heart
Distances of memory,
desires of youth,
dreams of childhood,
come dressed in grey
like the evening mist
after sunset.

Light had its
measured time,
but timeless and spaceless
is the dominion of the Night!
Feel it
in the golden flood of the grapes,
in the almond tree's wondrous oil,
and in the brown juice of the poppy.

Praise to the Queen of Night,
the high herald
of sacred realms –
She sends thee to me –
tender beloved –
Now I awaken –
for I am thine and mine –
You have proclaimed the Night
as life
and made me human –
Consume my body
with spirit-fire –
that I may fuse
my inmost inmost being with thee
in the eternal bridal Night.

Now I know
when the final morning will be –
when the light no longer
frightens away Night and Love
when slumber shall be
an eternal dream.

Praised be eternal Night!
Praised be eternal slumber!

Eternal is the duration of sleep –
Holy sleep –

R. MURRAY SCHAFER

Born in Sarnia, Ontario, R. Murray Schafer studied at the Royal Conservatory of Music in Toronto with Alberto Guerrero (piano) and John Weinzwieg (composition). From 1965-75 Schafer held a professorship in the department of Communication Studies at the Simon Fraser University in British Columbia. It was during these years that Schafer developed his innovative view of music education, which led to the publication of several short books on the subject.

R. Murray Schafer is one of the few Canadian composers to enjoy an international reputation. He is widely respected for his music, his work as an educator and for his research into what he calls 'Soundscape'.

His preoccupations are not with abstract cerebral speculations, but are rather with the realities of sound and the emotional connotations these sounds can generate. He is keenly interested in instrumental timbres, vocal phonetics and electronic sound-complexes. He draws on these resources in every conceivable manner with only one purpose in mind: to make his music speak to the listener.

NEXUS

Robert Becker, Robin Engelman, John Wyre, and Russell Hartenberger, are members of the percussion ensemble NEXUS. The group has combined the individual member's backgrounds in jazz, symphonic and contemporary music and experiences with indigenous music from many cultures to produce their own unique musical mosaic. They perform everything from ragtime to African drum medleys, drawn from a repertoire that includes works by John Cage, Steve Reich, Chopin, Satie and Spike Jones. They have taken their music to Japan and across North America. NEXUS has recorded two albums, available on Epic and Umbrella labels.

JOHN KEANE

John Keane has rapidly established a reputation as one of Canada's finest artists performing oratorio, opera and recital repertoire. A versatile tenor, he is a graduate of the Faculty of Music and Opera School at the University of Toronto. During 1978, he both studied and performed with the late British tenor Sir Peter Pears in Aldeburgh, England.

In recent seasons, John Keane has had the lead role in the world premiere of several operas, including Dr. Graham George's A King for Corsica. He has appeared with many leading opera companies in Canada and the United States.

During the past season, John Keane performed in John Beckwith's The Shivarree with the Comus Music Theatre in Toronto, and Carl Orff's Catulli Carmina with the Guelph Chamber Choir and Toronto Concert Singers. He recently sang with the Toronto Symphony, and the Hamilton Philharmonic Orchestra.

RIKI TUROFSKY

Canadian soprano, Riki Turofsky made her operatic debut in 1970 as Oscar in the Vancouver Opera Association's production of Verdi's Un Ballo Maschera. She has since performed many leading roles with several opera companies across Canada and the United States.

Riki Turofsky has sung with virtually every symphony orchestra in Canada, with the ORFT Orchestra in France, the Promenade Orchestra and the Radio Netherlands Philharmonic in Holland and the English Chamber Orchestra in Britain. Well known for her Pops Concerts, Miss Turofsky delights audiences with her Viennese Evenings. She has recently added "The Music of Kurt Weill" to her long list of specialized concert performances which includes "Seven Deadly Sins" with orchestra and in recital.

Acclaimed throughout North America and Europe for her performances of Murray Schafer's award winning Hymn to Night, Miss Turofsky's performances have been broadcast on the C.B.C Radio with the National Arts Centre and the Vancouver Chamber Orchestras, Hamilton Philharmonic and throughout 30 countries with the Radio Netherlands Philharmonic.

PETER MAXWELL DAVIES

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for S.A.T.B. a cappella:
words by George Mackay Brown

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monodrama for unaccompanied soprano:
text by the composer

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music-theatre for young children to
sing and play; text by the composer



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Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$9 million to Canadian publishers and composers.

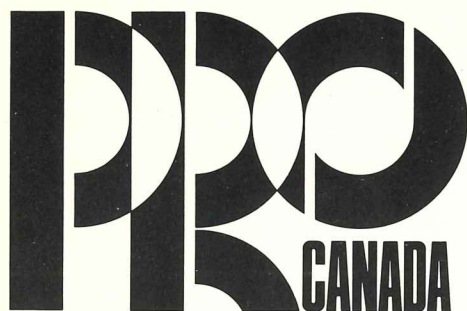
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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